DWBULLETIN

OCT

THE MONTHLY NEWS-'ZINE 15

AFRO-TAPES... (FLASHBACK TO LAST ISSUE)

DO THEY EXIST ??

YES, THEY DO!

... THE TIME MEDDLER and WAR MACHINES FOUND!

See page 8

INSIDE...

PRODUCING A FANZINE

Hints and Tips by Colin Barron

16 PAGE ISSUE!

EDITORIAL

DWB15

5 WHITEGATE GDNS
HARROW-WEALD
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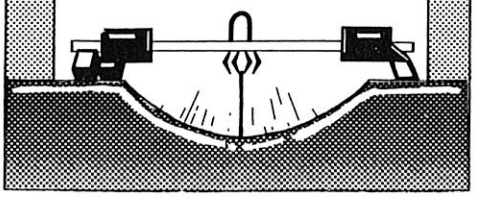

Welcome to issue 15 of 'DWB', our biggest monthly issue yet made possible from an increase in advertising support. From now on, the number of pages in forthcoming issues will be determined by the amount of advertising each month—anything from a minimum of 12 pages upwards—so keep those ads coming !

This issue also heralds various technical improvements and I have invested a considerable amount of money in an italic typeface to compliment our standard eletto style, rotring pens and other very useful accessories to achieve a more professional look. All the above were recommended by magazine production expert Colin Barron whose attractive graphics - also adorn these two pages—his latest article on how to start/improve a fanzine is featured overleaf.

There's little doubt as to the big talking point of the moment—yes, missing (or rather found) episodes. It now seems a matter of time till most,(if not all), black and white episodes are safely back in the BBC Archives. Personally, I think the sudden inevitable flood will come as an anti-climax—as soon as everyone knows they are all safe there will be a loss of mystery, rather than the gradual recovery of, say, one or two episodes every 3 months which has kept fans on the edge of their seats wondering which episode will be next to turn up ? Maybe if there's a unanimous agreement we can enlist the services of the Black Guardian to scatter them throughout the Universe, missing again to turn up in dribs and drabs.No, I didn't think there would be ! By the way, the 'annonymous' reader who sparked off DWB's interest in the 'Afro - Tapes' was the winner of the hardback DOMINATORS prize. (More prize competitions soon...)

'DWB' has a table at 'WhoCon' (Oct'13), so artist David Miller and myself look forward to meeting as many of you as possible, so feel free to come and chat !

DWB: /ACKNOWLEDGEMENTS/ Nº : 15

JUDITH BAILEY.....Video-Cover(16)
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J.Jeremy Bentham (1), Colin Borthwick (7) and Ian Garrard (14).

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RONALD McDEVITT, Inverkeithing, FIFE

Regarding the possibility of clips from missing episodes being recovered, I remember well an edition of 'Blue Peter', sometime in 1967, which featured one of the most memorable scenes in the history of *DOCTOR WHO*. The scene I am referring to comes from the end of episode 4/beginning of episode 5 of Patrick Troughton's debut story *THE POWER OF THE DALEKS* . It is the famous conveyor-belt scene of the Daleks reproducing themselves on board their ship. This was shown when 'Blue Peter' held a competition for viewers to design a monster to "beat the Daleks". A few years later, when Peter Purves was a presenter on the programme, he revealed that he kept on getting letters from viewers asking if he used to be in *DOCTOR WHO*. He then went on to introduce a clip from *DALEKS' MASTERPLAN*. I think this scene was probably in the Tardis and I am pretty sure it did not feature Daleks. As we all know, 'Blue Peter' is responsible for preserving quite a few lost clips , most notably the Hartnell/Troughton regeneration. However, I think that it is unlikely that either of the 'Blue Peter' editions or the instalment of 'Talkback' referred to by a correspondent in your Summer Special still exist in the BBC Archives. Afterall, if the BBC decides not to keep drama productions such as *DOCTOR WHO* which would be worthy of a repeat showing, why bother with magazine programmes which are only intended to be shown once ? But then again, *some* of 'Blue Peter' has been kept—evidence of this was shown on their 21st Anniversary Special last year. So who knows, perhaps all is not lost...

A small twenty second or so clip from episode 1 of *THE SAVAGES* was shown on both the early evening and 9 O'clock editions of the BBC news on the night of William Hartnell's death. The scene is from the console room of the Tardis where Hartnell's Doctor announces to Steven and Dodo that they are *"Very much in the future. We've now reached a distant horizon of an age of peace and posperity ."* I did read somewhere that all BBC news broadcasts are kept, although I suspect that this same clip also exists at the end of episode 4 of *THE GUNFIGHTERS*.

I wonder if any more of your readers do remember similar clips being shown in the past ? Afterall, even a few seconds of a lost episode is better than nothing at all—particularly if it is as memorable as the aforementioned scene from *POWER OF THE DALEKS ?*

MICHAEL LONG, Canterbury, KENT

Do any soundtracks from the missing episodes exist ? It is a point I have never seen raised before but would seem quite feasible. Somewhere out there there must be someone with sound recordings of some Hartnell/Troughton stories. On the question of clips *DOCTOR WHO* was also a regular part of requests programme —— 'Ask Aspel'. I can definitely remember seeing on it a scene from *EVIL OF THE DALEKS*.One other source is an accidental recording. I'm sure that video recorders of some form or other existed at the time and something like a Cup Final might have been recorded with *DOCTOR WHO* tagged on at the end of it.

TO TAKE EACH LETTER IN TURN, FIRSTLY THE EPISODE OF 'TALKBACK' WHICH FEATURED A CLIP FROM 'TOMB OF THE CYBERMEN', HAS NOW BEEN FOUND NOT TO EXIST IN THE ARCHIVES . ON THE SUBJECT OF SOUNDTRACKS, I CAN CONFIRM THERE IS AT LEAST ONE SOUND RECORDING IN EXISTENCE, FROM NONE OTHER THAN THE CLASSIC 7 PART PATRICK TROUGHTON STORY 'THE EVIL OF THE DALEKS', FIRST SHOWN IN 1967. IF ANYONE KNOWS OF THE WHEREABOUTS OF THIS, OR ANY OTHER SOUNDTRACKS , COULD YOU PLEASE COME FORWARD ?

PAUL GADZIKOWSKI, Illinois, U.S.A.

Colin Baker's Doctor is quoted in two instances as being dissatisfied with his previous self:*"Change—and not a moment too soon" (CAVES OF ANDROZANI)* and : *"My last incarnation—I was never very happy with that"(TWIN DILEMMA)* . Both times the writers infer a slight to Peter Davison on the part of the BBC. I, of course , don't know that this is or isn't so. But I don't think that in any case it's out of character for the Doctor to say this . The only time the Doctor was truly himself during his fifth incarnation was the few minutes he spent in the Zero Room.The difficult regeneration, and the instability of the environment in which he had to recover from it, left a permanent instability in his psychological make-up , which manifested itself in degrees of immaturity and vulnerability that no other incarnation has permitted himself. The Doctor couldn't have been unaware of this at the time, and it must have been a constant source of irritation to him. So, though I doubt that the Doctor *"never"* liked his fifth self (I could quote at least two other occasions as rebutter) , I'm sure he believed it when he said it.

STEPHANIE HUGHES, Kingswinford, WEST MIDS

As a fan of Peter Davison's Doctor , I would like to thank you at least for not treating him as the "forgotten" Doctor , like so many other fanzines have done. He *was* good as the Doctor, as *CAVES OF ANDROZANI* finally proved to everyone.

MAXWELL ROWAN, Falkirk, CENTRAL REGION

When reading through your superb 'Summer Special' I was dismayed to read Tim Collin's very negative letter concerning the new 45 minute episodes that the show will adopt next year. In my opinion the BBC could not have made a better decision and I feel the new format will strengthen the hold on the audience, depending, of course, on such factors as story content and well constructed scripts. The new episodes will (hopefully) bring better ratings, something that Season 21 failed to achieve because, although this year's stories had encouraging ratings for the first episodes, episode 2's fell apart totally. For Season 22 with these episodes combined, there will be no tailing off of audiences and together with hopefully brilliant cliffhanger endings will ensure that the final episode(s) will have the same. The reason why 'Blakes 7' was axed was not because of its time length but because it had a very limited format unlike *DOCTOR WHO* . And unlike Tim I *am* looking forward to the new series, and with the new 45 minute episodes, Colin Baker as the Doctor and hopefully a Saturday time-slot, *DOCTOR WHO* has a very healthy future.

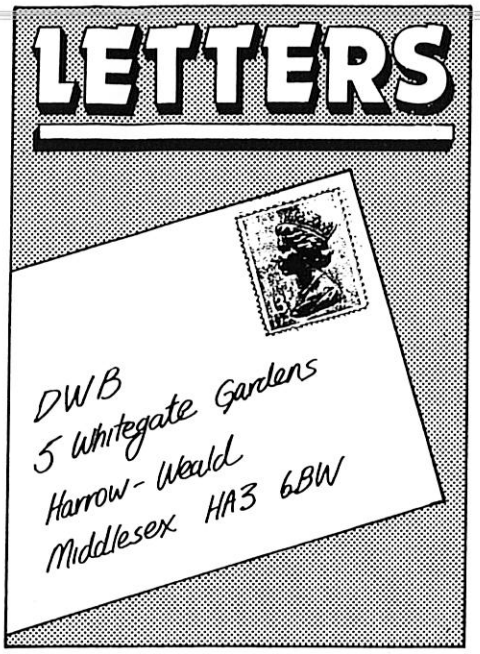
KEITH HOLLINSHED, Acton, LONDON W3

Issue 12/13 was as good as ever and the poll results were very interesting, but I don't feel that a proper poll can ever be done. At my great age (26) I can remember many of the sixties stories with fond memories. However, after seeing some again at the 'NFT Weekend' I realised that my memories are slightly rose tinted —I can accept that times and budgets have changed, but some of the dialogue! I am not saying their were no classics in the sixties, but I do think that very few people can be objective about such a long-running programme.

MARTIN WHATLEY, Westbury, WILTSHIRE

DWB 12/13 was a splendid publication , especially with the liberal splattering of colour photos throughout. The survey provided few surprises, given the limits of only being allowed to vote for stories seen, as many more people will remember *CAVES* than, say, *THE DAEMONS*. At least,

LETTERS



under this system, the results reflect - the opinion of fandom at the present time (or those who bothered to answer at least), and was fairer than allowing people to vote on the strength of having read the Target novels.

'DAVROS', Sudbury, SUFFOLK

Thanks for a well-made, and interesting , Special. I agree *CAVES* is the best Peter Davison story, but it's a bit early to hail it *THE* story—presumably the title went to *LOGOPOLIS* 3 years ago . . .that's fandom ! The appraisal of the Williams era tended to pick at insignificant flea bites-eg;Tardis crew-members were always being omitted pre 1970 (Ben and Polly in their final fling) so that criticism of JN-T is invalid. If J.R. really wanted to shame the slaggers, he should've re - taliated with Season 15. I think the Adams/Williams attitude was like that of many of the fans—eagerly poking fun at any faults in the system, instead of re- moving them.

Onto the letters, and how could anyone consider Eric, Peter and CHB to be 'new' writers now ? They've all had plenty of experience on the show. Remember, the first Holmes stories were 'clangers' too, J.B.. Interesting to see you had the last word over (under ?) Dominic, but not Tim. At least you give the right to re- ply. Then there's the vocal minority , typified by Saul Nassé who slags *ATTACK* before it's even been made, and those who criticised Colin's performance . . . in January ! Their most annoying tactic is 'praising' one story by slagging off ano- ther, not just unkind but unjustifiable . If these little kiddies get their wish , and the new producer thinks *DOCTOR WHO* is 'Buck Rogers G.B.', they'd better not come crying to Auntie. . .

DAVID GIBBS, Beverley, EAST YORKSHIRE

I must congratulate you on DWB 12/13——it was fantastic. I'm not sure if it is the *"Fanzine event of the Decade"*, after all we've still got six years left,but it was certainly very good. You came in for some criticism in 'CT' recently, and may I say that I disagree totally—the production *is* superb, but so is the content,and that is what counts. Actually, I must agree with Alan Stuart in his 'Fanzines in Fo- cus' column, in that I felt that the cov- er was a bit of a wasted oppurtunity, as just the one full-page photo would have been better. The news pages continue to be the best part of *DWB* , although still a little cramped—give them more space . The letters section could also do with expansion—five pages perhaps ? One thing that really gets me annoyed though,is the use of capitals—ugh ! Couldn't you get a typewriter with bold or *italics* or some -thing—it just looks as if you're shout- ing everything—or perhaps that's inten - tional. The article on the 'Radiophonic Workshop' would have been better without the letratone, but the poster definitely benefited from it.

I was pleased to see an article in support of the Graham Williams era. I lo- ved every minute of those three years , well, perhaps not *UNDERWORLD* and the Tar- dis' brick wall. There's no denying it was *FUN* . It seems that every now and then each producer has to endure his share of criticism from the 'DWAS': first Hinchcliffe (now in favour), then Willi - ams (gradually coming back into favour) , and now JN-T (definitely out). I don't see why the 'DWAS' has to criticise so much—surely it's an Appreciation Socie - ty ? I can't really believe that many people really think *CAVES OF ANDROZANI* was the best ever story (10). I would've thought that the votes were mainly to say thank-you to Peter Davison and an 'up yours' to JN-T's new-blood policy. It would have been very interesting had *TWIN DILEMMA* been included in the votes-surely a candidate for the 'All Time Clanger' ?

MARK WILLIS, Fallings Park, WOLVERHAMPTON

I've just read *DWBs* 10-14 and can say they are a very enjoyable departure from the fanzine world: the newspaper format has never been so successfully exploited for a *DOCTOR WHO* publication. If this high standard is maintained, *DWB* should make (for me, at least) a valuable month- ly companion to the equally excellent(but in different ways)'CT'.

I'm getting annoyed with the growing trend to say Graham Williams was hard done by. Although Williams didn't de - serve certain of the stick he was given , I wholeheartedly believe that he does deserve the appellation *"Worst producer ever"*. He destroyed a part of my life when he destroyed *DOCTOR WHO* , and my only fond memories of Seasons 16 and 17 combined are *CITY OF DEATH* and specific aspects of *RIBOS OPERATION, STONES OF BLOOD, ARMAGEDDON FACTOR* and *NIGHTMARE OF EDEN*. Sorry, but I can never seem to write objectively/constructively (what - ever) about Williams; emotions always get in the way. Suffice to say, I hope the pro-Williams development stems quickly.

ROBERT SHEARMAN, Horley, SURREY

I am afraid that I have to disagree with John Riley's article. I am tiring of articles spouting undeserved praise for a producer who almost totally destroyed the horrific credibility present in the Hinchcliffe years. Williams turned *DOC- TOR WHO* from an adult programme , which children liked to watch, into a merry romp through space'n'time with a lovable doggie, blandly stereotyped companions & a hero who could laugh at all the ridicu- lous monsters. You were more likely to watch from behind the sofa because of its sheer banality rather than anything re - motely frightening appearing on the set ! Nowadays, there are only one or two sto - ries at the most which disappoint me , whereas in the Williams era the reverse was true. I dispute that Williams pro - duced any good stories, and the odd 1 or 2 which are acclaimed are only better - than those immediately surrounding them and poor in comparison to any other pro- ducer's efforts. *CITY OF DEATH*, which was definitely William's best, is only an average story which is let down by rather mediocre direction. I also refuse to ac- cept that his stories had 'substance' . 'Style' and *DESTINY OF THE DALEKS* are just not synonymous !

KARL BERRY, Nr Chorley, LANCS

I was rather alarmed at John Riley's art- icle about Graham Williams. Although his opinions must be respected, I can't agree with them. The statement about strong continuity was ridiculous. Anyone recall Romana's dreadful regeneration scene at the beginning of *DESTINY OF THE DALEKS* ? The humour wasn't adult at all—my young cousin grew up thinking that *DOCTOR WHO* was a sci-fi comedy show which it wasn't, or should I say shouldn't have been.

GARY KAILL, Stoke-on-Trent, STAFFS

Probably the least appealing feature of *DWB* 14 was Dr Colin Barron's 'Genesis of the Cybermen' article. His appraisal of Kit Pedler was irritating, not because I dislike Pedler's writing (which I don't), but because it often bordered on sychoph- ancy, having to resort to criticism of more recent Cyberman stories. I cannot see how anyone can describe *REVENGE OF THE CYBERMEN* and *EARTHSHOCK* as *"Comic - strip orientated"*. The latter, especia - lly, possessed a 'rawness' that set it apart from some of the weak , childish material that was common around that time and if *EARTHSHOCK* was comic-strip orien - tated, then *CAVES OF ANDROZANI* was a 'See Saw' programme !

MICHAEL RICHARDSON, Huddersfield, YORKS

I found *DWB* 14 immensely enjoyable as us- ual. You've really beaten everyone to the post with the news of the Hartnells and Troughtons being possibly recovered , well done—to think that so much material we feared lost may now turn up... JN-T's views were interesting, even if I did feel he side-stepped a few issues. The 'Genesis of the Cybermen' article was , perhaps, getting too near reality , but then again I found it fascinating and my favourite feature of issue 14.

PAUL HASSALL, Crewe, CHESHIRE

Stephen Turnock's letter (*DWB* 14, Page 2) suggests you should get rid of the Ian Garrard comic-strip—the very idea ! I'm sure Ian is not being cynical when he is drawing these strips, in fact I'm certain of it ! Perhaps some of the humour isn't to everyone's liking, but if you can't have a good laugh at this sort of thing then you've got no real sense of humour .

I have just seen the 'Annual Atrocity', as you so aptly put it. Your two words say it all !

IAN GARRARD'S 'SEASON 21 SEND-UP' SERIES COMES TO A CLOSE THIS ISSUE WITH HIS ADAPTION OF 'CAVES OF ANDROZANI'(AFTERALL HOW DOES ONE ATTEMPT TO MAKE A FUNNIER VERSION OF 'TWIN DILEMMA' THAN THAT WAS THRUST UPON US ?) FROM NEXT ISSUE, THE MULTI-TALENTED CARTOONIST, PHILIP WAG- STAFF, JOINS 'DWB' ON A PERMANENT BASIS .

MIKE TEAGUE, Uxbridge, MIDDLESEX

Thanks for *DWB* 14. I didn't think too much of the choice of colour for the co- ver, almost as revolting as Alec Charles' choice of trousers (hope you don't print an edited version reading *'Almost as rev- olting as Alec Charles"*, otherwise I ' m going to be in trouble...) The interview with JN-T was very good, not bad eh ? Two ex-critics of yours (JN-T and Alec) con - tributing for you now, can't be bad——all you needed was an article from Gordon Roxburgh for the full set ! Gary Russel's article was very interesting, and whether you were right or wrong in your critici - sms, the point is that you gave him the right to reply, something an aforementio- ned Scottish gentleman didn't give you a year ago, and where is he now ? The con- vention reports were a bit abrupt , but thankfully not so the Cyber-report which I thought was *"Excellent"*, as Eric would say, so full marks to Dr Barron, and to you as well for finding him.

PRODUCING A FANZINE

Nearly all of us, at some time, have dreampt of starting a DOCTOR WHO 'fan-magazine'—and for some of us that dream has become a reality. However, most, if not ALL budding editors lack the technical know-how required to produce a magazine, and the first issue of a new fanzine is, nine times out of ten, a non-event, although each preceding issue, generally, marks a continual improvement, as I myself have learnt as editor of 'DWB' since its inception.

An invaluable source of reference for prospective (as well as current) 'zine editors, DR COLIN M. BARRON, via this very comprehensive article, intends to pass on a few tips that he has picked up from a decade of work on amateur and semi-professional magazines. In it he explores the obstacles that have to be crossed, not to mention all the DOs and DON'Ts, as well as some priceless tips which can be utilised to give your publication that professional touch.

And for those of you who don't feel editing a fan magazine is your forte, then I hope this article will at least provide an interesting insight into the considerably hectic, but ultimately satisfying world of magazine production—GARY.

STARTING

Firstly, you must decide what your production team is to be. Ideally this should consist of the editor, art editor and, in some cases the finance manager with the option of an advert - isement manager. In practice most fanzine editors do all these jobs themselves so you must be prepared for a lot of hard work. It is as well to remember that too many cooks spoil the broth so, unless very well organised, it is best to bear the entire burden on your own, rather than run the risk of relying on others. Then you need to decide on how you will market the magazine. There are really only two main ways—selling quantities of them to specialized science-fiction bookshops such as 'Forbidden Planet', 'Odyssey 7'... and selling them through adverts in other established fanzines most notably the 'DWAS' newsletter, *'CT'*. You can also sell at comic - marts and fan conventions but such events are not really frequent en - ough to be a reliable source of income. Try and persuade people to take out a year's subscription in advance—some sort of discount scheme for advance payments of subscriptions helps as this will aid your cash-flow problems. But don't to this if it is uncertain your magazine will still be around in a year's time or you are likely to increase/decrease the price during that time. Instead, a three issue subscription (depending on the frequency of publication) is recommended. In the world of business £10 in your hand now is better than the promise of £50 in 6 months...

PRINT METHODS

You have a choice of two production methods—plain paper photocopying or offset litho printing. Photocopying has improved in quality over the last few years and the best machines produce results that are hard to tell from litho work. Ask around as to the whereabouts of a local machine—schools, community centres, libraries...there are many public places which house a machine and generally are far cheaper than using commercial quick photocopy outlets such as 'Kall-Kwik' and 'Prontaprint'. However, photo-copying is only cheaper for printing for small runs of, say, up to 150—if you want to produce a reasonable number of copies then litho is the method for you. So how does litho work? Well, put simply it is an ingeneous printing method which involves photographic processes in all but the final stage. Large sheets of white card are prepared with strips of typing(or type setting), headlines, photos and illustrations pasted into place. These sheets are photographed by a device known as a process camera to produce photographic negatives which are used to prepare printing plates, in the same way that ordinary photo negatives are turned into prints. But whereas a photographic print has a visible image on its surface, a litho plate has the image chemically etched in such a way that black areas on the original artwork result in areas on the plate which have an affinity for greasy printing ink. By contrast, the white parts of the artwork lead to ink-repelling areas on the plate. The ink image on the plate is then transferred to a rubber roller and on to paper. Further points to note are that the film emulsion in the negative is orthochromatic, (ie it is maximally sensitive to the colour red and totally insensitive to blue) so any construction lines drawn on your artwork with blue pencil will not reproduce. Also, the film has a line, and not continuous tone, sensitivity so 'grey' areas such as photos must be converted to fine black dots before they will show up. This process is known as half-tone screening, or just 'screening'. Although professional magazines use typesetting, (strips of photographic paper with words printed on them by a keyboard-operated machine) this is beyond the resources of all but the top fanzines and most use typing instead. However, the results can still be pleasing, as *'DWB'* has demonstrated so well. A useful compromise between typing and typesetting is an electric typewriter such as the *IBM* 'golfball' and 'daisy-wheel'(as used by *'DWB'*) varieties which offer interchangeable typefaces and bold and italic facilities. They can be expensive to buy (about £200 upwards) but can be hired for short periods for a small fee.

TYPEFACES

Whether you use typing or typesetting to originate your text, you will still need to use dry transfer lettering at some points in your magazine, even if it is only for the cover. There are a few companies producing dry transfer letters in the U.K., but the largest, and best known, is *LETRASET* which has been in business for over 20 years. A word of warning—do not be tempted to do hand-drawn lettering, this is <u>never</u> as effective as letraset and always looks amateurish. Of course, there are a number of professional graphic designers around who are quite good at hand drawn lettering—but chances are you're not one of them! A few tips about letraset technique; Always draw a horizontal baseline (in blue pencil) on your artwork to line up your letters correctly. Make sure that the verticals of your letters are lined up parallel to the edges of the page and the other letters before you rub down. As far as spacing is concerned this is really a matter of personal taste. My own technique is to have the letters almost touching eachother with only a small sliver of white space between them but wider spacing is fine and some designers go the other extreme, actually fusing adjacent letters together for graphic impact. Letraset provide spacematic bars on their

sheets for the novice letterer but it is better to develop your own sense of spacing. It does not matter whether your spacing is 'wide' or 'tight' but it must be consistent, otherwise it will look odd. Cracking and peeling is almost inevitable with instant lettering but when it happens don't reach for a thick black pen and crudely touch it up. Instead, use bits of letraset eg;spacematic bars, hyphens, broken letters... to repair the defect. If a complicated letter form peels either remove the letter completely (by pressing down a little strip of masking tape over the letter and then easing it off) and start again, or rub down a new letter on top of the old one. Purpose-made burnishers are available but an old biro works just as well. White letraset is invaluable for correcting smudges and errors in artwork. The letter 'L' can be used to square off a ruled box which has smudged at the corners (a common occurence). When choosing your letraset styles, avoid the temptation to buy over-elaborate or garish typefaces. They may look great in the catalogue (the letraset catalogue being a bargain at £2),but can be hard to read. Also avoid inappropriate faces eg;an Old English typeface looks strange beside a picture of a spaceship just as computer lettering doesn't work under a medieval woodcut. My own rule is-the simplest typefaces are always the best. Do not use too many different typefaces on the same page, and if you have to mix typefaces, don't have serif and sans-serif faces together as they clash. To get a really professional effect, mix typefaces from the same 'family' eg;American Typewriter Bold for the main title and American Typewriter Medium for the sub-title. There are hundreds of typefaces to choose from, each given individual names. For example, *'Franklin Gothic'* is used on the cover of *'DWB'*. One sheet of letraset can set you back around £5 although W.H.Smiths do a handy sized range comprising of two small sheets for only 35p a packet.

ARTWORK

There is a certain skill involved in drawing artwork for reproduction but the principles are simple. Sketch your construction lines in blue pencil and then ink in using an Indian ink drawing pen. Avoid drawing in biro or fibre tip as lines do not reproduce well with the former and the latter produces thick expressionless lines. Half-tone areas can be effected with self-adhesive dots such as 'Letratone' and white letratone is especially useful as it can be overlaid on black lettering or artwork to produce grey (half-tone) areas. Illustrations usually look better if drawn 1½ or 2 times the required size, before being photographically reduced to fit. In professional printshops this is done using a bromide print (a 'bromide') which costs several pounds a time. But you can use a plain paper-copier instead if your artwork is not too elaborate, and this will save you a lot of money. One snag is that letratone dots may 'disappear' if you reduce the artwork too much so instead, put the letratone on the scaled down copy instead of the original. You can produce highlights on letratone areas by rubbing gently with an ink rubber—especially useful if you want to reproduce the shine of polished metal on an illustration. For optimum line sharpness draw your Indian ink work on specialized art boards such as 'Daler CS10' , (also available as a paper), which have smooth china clay surfaces. Don't use cartridge paper for line work as the lines will tend to spread out slightly due to blotting paper effect.

PHOTOS

As indicated earlier, photos must be 'screened', that is converted into a series of fine black dots before they can be reproduced. The better your printing process, the finer and more numerous the dots can be. Screen 100 (100 dots per inch), or finer , is the usual for most publications, while newspapers use 50-70 . You can get a very interesting graphic effect by screening a small photo and then enlarging the result several times. This is known as a 'Gigantograph'—the picture of Patrick Troughton on the monitor-screen at the end of episode one of *THE KROTONS* was done using this method. An alternative to screening is a lith print, a type of photoprint which has no grey areas, only pure black or pure white. When done professionally this costs a few pounds a time, but you can obtain a similar effect by putting a photo through a photo-copier several times with the contrast on maximum. The result, known in the trade as a 'burn-out', can be carefully touched up with Indian ink and white paint. Many fanzine editors will tell you that they have no problems getting photographs—simply because they cut them out of other magazines such as *'ODWM'* and stick them onto their paste-up. This method is certainly very cheap and practical, but it involves a breach of copyright and could result in legal action being taken by the BBC. Photos taken from the TV screen are also illegal. The correct way of getting photos is to get in touch with the *'BBC Photo Library'* at Broadcasting House, London W1A 1AA (01-580 4468). A hefty copyright fee is charged for each photo that you use and you must credit the BBC-it is very important that you keep on the right side of the law when you are printing your own magazine. The trouble with the BBC's own *DOCTOR WHO* photos is that most of them have been published many times already. But there are other sources such as the *'Radio Times'* who have their own collection of photos (although very unwilling to part with them !), and the national newspapers. 'Camera Weekly', for example, recently published that reasonably uncommon photo of six Cybermen standing at a bus-stop. This was not a BBC photo but came from the 'Daily Telegraph', and was taken during a break in the filming of *THE MOONBASE* at Ealing studios in 1966.

LAYOUT

It is a sad fact that most amateur magazines are unreadable because they have poor layout. It doesn't matter how scintillating your articles are—if your layout is poor, no-one is going to read them. Very few books have been written about layout but you can learn by studying professional magazines. Try and build up a collection of magazines for reference. Your layout problems will vary depending on whether you choose an A4 or A5 format for your magazine (A4 is the present format adopted by *'DWB'* and A5 is half the size of A4). With the smaller size your problems are less and a two, or even one-column format is adequate.If you use a one-column format, don't have the text extending the full width of the page (as most 'zines do) as this makes it difficult to read. Instead, leave a wide margin of white space up either the left or the right hand side of the page. About one third of the width of the page is the most pleasing size for this margin, and the occasional sub-heading or small illustration can be put in this area, but try not to 'clutter' the margin too much. One of the basic principles of layout is that text should be broken up into small, easy-to-read blocks. There are several ways of doing this but the easiest involves sub-headings surrounded by equal proportion of white space. The A4 format is certainly the most impressive but more time will be required for laying out. It is certainly the best size if you want to have a lot of illustrations. A two-column format is thought to be easiest to read, but a three, or even four-column format, allows for a more flexible layout, particularly if you are using a lot of artwork.

ARTICLES

So far so good. But what about the actual written content — and how do you obtain your articles ? Well, if you are a budding fanzine editor the chances are that you are quite prepared to write a lot of the articles yourself. A popular feature of any fanzine are interviews and those done on tape are great value because they don't require too much creative effort to set up and you have the choice of publishing a straight transcription , or instead writing it up as an article with occasional quotations, the only difficulty being to find someone to interview ! An obvious source of articles is through contributors—there are always many volunteers willing to put pen to paper on any subject matter, but few are able to write clearly and concisely, a gift which could make or break a fanzine so, ideally, writers should have good English, or better still,English literature grades at 'O'/'A' level. If someone writes a particularly good piece for one issue, try and get them to write a regular feature every issue. Regular features, once established, almost seem to write themselves and the editor need only send a timely reminder once the copy date approaches. Another source of writers is letters to the editor. If one of your readers sends in a very well written letter on a specific topic why not reply, congratulating him/her on his/her letter and inviting him/her to expand his / her views into an article.

SUB-EDITING

Finally, we deal with the controversial subject of sub - editing and rewriting. This is a subject of great debate because some magazine contributors are strongly opposed to the whole concept of sub-editing and complain vociferously if anything more than a comma is changed. This is a childish attitude and reflects a lack of understanding of journalistic technique. The process of sub-editing involves going through your contributors'articles and altering them to improve clarity and make them easier to read. The rules are simple; use a simple word rather than a complicated word. If it can be said in three words rather than ten , then change it to three. Use a simple sentence construction rather than a complicated one. Above all, try and alter the prose so that it is written using nouns and verbs instead of adjectives and adverbs. And try to use an active construction rather than a passive one eg; it is better to say "The fox jumped over the gate" than, "The gate was jumped over by the fox." You should also try and cut out all the 'waffle' and unnecessary cliches that clutter up so many amateur articles—it's surprising how many articles can be improved if you omit the author's original opening paragraph and start further down — so many amateur contributors have no idea how to open an article and spend the first few lines wandering about the subject in a confused manner !

BUT REMEMBER, PERSISTENCE AND ENTHUSIASM ARE THE MOST IMPORTANT INGREDIENTS OF ALL !

Advertisement space for issue 16 of DWB should be booked as soon as possible and copy should arrive no later than Saturday , 27th October.

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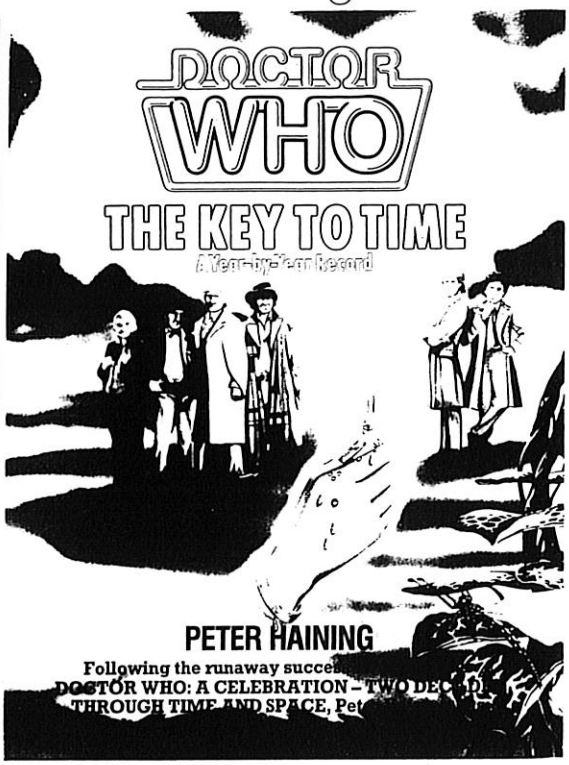
Issue 16 will be read by up to 1½ thousand DOCTOR WHO fans and is the cheapest form of advertising, proportionally, available.

'DWB' CLASSIFIEDS:A free service for readers - page 14 ...


DOCTOR WHO
THE KEY TO TIME
PETER HAINING
Following the runaway succe
DOCTOR WHO: A CELEBRATION – TWO DEC
THROUGH TIME AND SPACE, Pet

Following on from the success of *DOCTOR WHO-A Celebration*, W.H.Allen last month published their second large-format lavish *DOCTOR WHO* publication, again by Peter Haining , and appropriately titled *DOCTOR WHO-The Key to Time* . Having exhausted the possibility - of using up 264 new pages (plus 24 in full colour) with a retelling of the story of *DOCTOR WHO* complete with interviews, character analyses and story synopses, as had already been very thoroughly and effectively achieved last year, it was, instead, ingeniously decided to explore the series from its initial concepts 21 years ago right up to March of this year, via landmarks in the programme's history, particularly key dates in which the series has brought attention on itself from the press. The sources Peter Haining has used are quite incredible, relying , themselves, on the extensive files kept up-to-date at the *DOCTOR WHO* Production Office. In preparing this book, which is just about as comprehensive as you could hope for, Haining has uncovered many, hitherto unknown (to me anyway) gems, my favourite ones which are as follows:

Page 17, paragraph 2 (November 23rd 1963)

...the general assumption that AN UNEARTHLY CHILD was being recorded when news of President Kennedy's death was received on Friday, 22 November, is incorrect: it was actually the second episode of THE DALEKS which was before Lime Grove cameras.

As well as putting paid to the myth that *DOCTOR WHO* was first put out 'live', it also gives a general indication of how dangerously close recording dates were in comparison to transmission dates, a far cry to today when stories are filmed anything up to 8 months prior to transmission.

Page 21, paragraph 1 (December 28th 1963)

The Daleks appear in full and a legend begins DOCTOR WHO earns audience ratings of eight million, up to this date the largest total for its time-slot in BBC history. The scepTics are dumbfounded, including Terry Nation, who reveals he wrote the seven episodes in just 'seven' days...

Equally interesting I found to be the detailed write-up on the accompanying pages, going into depth about just how closely the Dalek story came to being scrapped. Few people are aware of this almost catastrophic event which had it occured, would ultimately have shortened the show's lifespan.

Page 24, paragraph 1 (February 8th 1964)

Because of the huge success of the Daleks , Verity Lambert and David Whitaker revise the style of DOCTOR WHO, and the third scheduled serial, THE HIDDEN PLANET by Malcolm Hulke , is dropped because it no longer fits the format. Hulke...had been one of the script writers approached by Whitaker...and turned in an imaginative story about a world on the opposite side of the sun to the Earth where everything is a mirror-image to our own planet...

I often wonder how stories such as the above, (along with John Wile's *FACE OF GOD* , Graham William's *KILLER CATS OF GINSENG*, John Nathan Turner's *SPACEWHALE*) and other such stories which never made it to the small-screen might have affected season structures,had they been made, and judging by the above summary,*HIDDEN PLANET* could well have been another early classic ?

Page 104/105, paragraph 1 (March 20th 1971)

...In an interview with Shaun Usher of the Daily Sketch, he (William Hartnell) *says that he no longer switches on with millions of other viewers each Saturday afternoon to watch the series. "I haven't done much television since leaving," he says from his Sussex home, "but I don't regret going. I'm over sixty and it's time to start taking things a bit easier. But what I do regret is the way DOCTOR WHO is no longer a programme for chil-*

-ADVERTISEMENT-

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A Preview of our Autumn 1984 Catalogues.

The following are just a sample of the items to be included on our up and coming catalogues:

Metal Figures: K9, Tom Baker, Cyberman (three different), Leela. Dalek.

US Dr Who Comic 1, 2, 3, (in stock)

US Recordings : Picture Disc, Dance Single, Pertwee Single, Tom Baker single. Collectors set.

US 1985 Calander.

US photo badges & 100's of Badges by Cheryl Duval.

Book Marks, prints, and drawings.

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****

I am always interested in buying large or small collections of DW items: particularly need copies of DW Weekly and Monthly also Denys Fisher and Palitoy items.

dren. That's why I hardly ever watch it."

The above tragic speech sums up just how much *DOCTOR WHO* meant to Hartnell. It wasn't that *DOCTOR WHO* was no longer a children's show but the fact he just couldn't admit how much pain it caused him to see another person in the role he held so dear, as his wife Heather has explained since. William Hartnell above all of his predecessors lived the part, believing totally in the enigmatic traveller, which is why, despite my limited experience of him in the role, to my mind he is the definitive Doctor.

Page 160/161, paragraph 1 (January 21st 1976)

...Just when Hinchcliffe thinks his troubles are over there is one of the biggest scares in BBC history: the tape of the first episode (from SEEDS OF DOOM) goes missing.

Hinchcliffe remembers those nerve-wracking events vividly. "Every year the B B C makes millions of tapes and they are all stored in a special library," he says. "Our tapes for the entire serial were tucked safely away—we thought—the actors had all gone away and the sets had been dismantled. We rang the library asking for our first episode and, after a check, the answer came back that they couldn't find it. It had just vanished . . . They started checking through 32,000 tapes — and I started making plans to re-edit the serial—a mammoth job with very little time to spare. Finally, after two days they found it"...

To me, this revelation came completely as a surprise—the thought that an episode could so easily go missing, simply because it had been wrongly numbered—a careless error but in hindsight so easily done ! Remember that similar blunder in which episode 1 of *INVASION OF THE DINOSAURS* was retitled *INVASION ;* (to keep viewers guessing who the invaders were) and subsequently dumped in the '70s following the massive purge on black & white episodes because no-one had bothered to check whether there had been a previous story with the same title—which, of course, there had !

One area of interest thoroughly covered in this book is public reaction to violence in *DOCTOR WHO* complete with all the main press and media attacks, something which will probably be renewed come Season 22 (or so it is rumoured...).

With more space I would gladly quote more of my favourite passages from the book—but I would probably need a magazine the size of... *THE KEY TO TIME* ! Quite simply, I found this publication to be thoroughly absorbing, even more so than last year's *A CELEBRATION* . Yes, in issue 3 of DWB I did say *"The book is unlikely ever to be rivalled"* but I am pleased to say W.H.Allen have proved me wrong. Although *A CELEBRATION* was a compact record of the programme which covered all the main aspects of the series, it didn't really contain much new in the way of information* and was probably geared more towards the casual buyer as well as the fans (*bar Jeremy Bentham's excellent synopses of the Doctor's travels at the end of the book);& the few colour pages and wide margins were both wasted and wasteful respectively. *THE KEY TO TIME* , despite its increased cover price and slightly smaller size, is excellent value with its 24 page abundance of beautiful glossy colour stills and 264 pages of text, illustrated with drawings by the fans finely complimenting the appropriate subjects. An extremely well researched book by Peter Haining which, to coin a phrase, no fan can afford to miss !

So, after the 20th and 21st Anniversaries, are we perhaps hoping for too much for a 22nd Anniversary offering? With subject matter diminishing, how about enlisting 'Cyber - Mark Services' to novelise their extensive 'Adventure in Space & Time' series, probably the most detailed source of story information ever produced, and, covering the first five Doctors' TV adventures, would make an excellent third tour-de-force from W.H.Allen.

A LESSON IN ALGEBRA

Compiling an 'All Time Classic Stories' poll representative of the last 21 years of DOCTOR WHO is not without its disadvantages, as our last two polls have illustrated. In issue 4 of DWB we published the results of our first poll wherein people could , in the 'All Time Classics' section, vote for anything, regardless of what they had and hadn't seen. This meant that people who hadn't, say, seen any black and white stories, would vote for them purely on the strength of the novelisations, what they had read in various fanzine reviews or simply because of the title itself ! With our latest poll (12/13) readers were limited to voting only for stories they had seen , thus making the poll more indicative of the fans' current likes and dislikes, and , predictably, recent triumphs like CAVES OF ANDROZANI scored far higher than the classics of yesteryear. Therefore, staging a poll taking all eras of the show into equal consideration is now impossible . . . or is it ?

A way of making the 'All Time Classics' fairer to the earlier stories would be to weight the results by the number of people voting for particular eras. For example, if a people voted for stories from all five eras, b people voted for those from Patrick Troughton and onwards - c only could remember the colour stories, d only considered those starring Tom Baker and Peter Davison, and e only voted for the last three seasons, then you could multiply the scores for the Hartnell stories by $(a+b+c+d+e)/a$,those of the Troughton stories by $(a+b+c+d+e)/(a+b)$, those of the Pertwee stories by $(a+b+c+d+e)/(a+b+c)$, and those of the Tom Baker stories by $(a+b+c+d+e)/(a+b+c+d)$, leaving the Davison scores constant, (equivalent to multiplying them by $(a+b+c+d+e)/(a+b+c+d+e)$). I'm sorry to be so algebraic—using as an example the results of your present poll and taking a=50, b=12, c=78, d=14, e=0 (which appear to be appropriate considering the bracketed figures in the 'Best..' polls) the weighting factors for the first '3' eras would be: Hartnell-154/50=3·08 , Troughton-154/62=2·483871, Pertwee-154 / 140=1·1, Baker and Davison-154/154=1.The Top Twenty would then become:

1) (12)WEB OF FEAR.....735

2) (1) CAVES OF ANDROZANI.....729

3) (2) EARTHSHOCK.....699

4) (4) THE DAEMONS.....620

5) (3) PYRAMIDS OF MARS.....611

6) (5) GENESIS OF THE DALEKS.....537

7) (6) RESURRECTION OF THE DALEKS....536

8) (26)THE DALEKS.....465

9) (7) LOGOPOLIS.....415

10)(20)TOMB OF THE CYBERMEN.....410

10)(31)DALEK INVASION OF EARTH.....410

12)(8) ARK IN SPACE.....408

13)(24)EVIL OF THE DALEKS.....387

14)(10)SEA DEVILS.....354

15)(9) DEADLY ASSASSIN.....352

16)(32)MIND ROBBER.....301

17)(11)TALONS OF WENG CHIANG.....299

18)(13)FIVE DOCTORS.....289

19)(14)SPEARHEAD FROM SPACE.....264

20)(15)TERROR OF THE AUTONS.....253

which is perhaps more representative of the twenty-one years of *DOCTOR WHO* than the result you give, in which only two black and white stories are included. Is it not likely that in view of of the consensus of opinion on some of the early stories of those people who can remember them, those who cannot would agree if they could ? Certainly the proportion of people who could remember *WEB OF FEAR* who placed it high is similar to the proportion of the total of the voters who rated *CAVES OF ANDROZANI* highly, yet they are well apart using your method.

Would YOU favour this complex system for the next DWB poll ? Please write in and let us know what you think.

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JON PERTWEE
FICTION SPECIAL

Following the success of "THE MIND ROBBER'S LAND OF FICTION" a fiction special 'zine, we bring you a short story orientated 'zine dedicated to Jon Pertwee years. Five well-written stories by Stephen Black, capturing the imagination and atmosphere of the Third Doctor's era.

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HOW TO USE YOUR SUPER DWB VIDEO-COVER

Judith Bailey's video jacket (see back) , exclusive to *DWB*, has been designed to suit recorders which utilize the popular VHS format. To use, cut along line and paste onto thin card. Trim and crease along the spine and end flaps and wrap around box containing your *PLANET OF FIRE* video cassette. For a permanent and long-lasting cover, trace the outline onto a sheet of sticky-back plastic (available from W.H.Smiths). Going back to the artwork, again cut along line and this time also cut off the end flaps . Stick onto thin card and trim. Crease along spine and peel off protective layer on plastic sheet.Join the two together and affix carefully. Wrap around box and stick into position with plastic end-flaps.

Coming in December...

NO NFT '84

by Jeremy Bentham

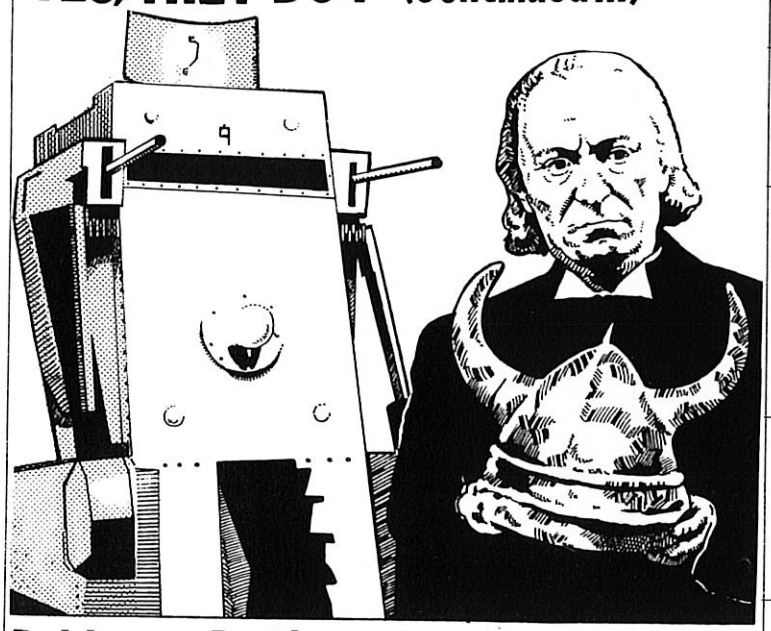
The lack of a *DOCTOR WHO* N.F.T weekend is, sadly, another example of the money factor so prominent in the *DOCTOR WHO* world these days. The 'British Film Institute' (who booked the NFT for last year's event) operates under an "arts for arts sake" license when it comes to screening material. That is, it does not have to follow the usual commercial procedures for clearing material with Equity, the Writer's Guild, the Musicians Union, etc. As such, it is unique in this country. However, after last year's show several Equity and Writer's Guild members, who have worked on *DOCTOR WHO* ... complained to their unions about not receiving sufficient remunneration or consultation. These two bodies took the BFI to task about it, to which the BFI replied, pointing out its status as an arts body. Reluctantly the two unions had to agree, but stipulated that while they were prepared to allow this once, if they did it again they would expect the full commercial rates to be paid that *DOCTOR WHO* now commands for its regular cast members and writers. Thus the event has been dropped from this year's BFI schedule, despite last year's vast success.

UNIT shambles

by Colin M. Barron

The men of U.N.I.T. made a welcome reappearance in August in a 2 hour play called *Recall U.N.I.T—The Great Tea - bag Mystery*, written by, and starring, Richard Franklin (as Yates) and also starring John Levene (Benton) and John Scott Martin as a rather odd character who looked rather like the first Doctor but was billed as 'The Supreme Dalek'! Regrettably, Nicholas Courtney and Jon Pertwee were unable to take part as originally planned, although Courtney's voice appeared on a pre-recorded - tape. Any fans expecting a lavish reconstruction of the Pertwee years must have been disappointed. The play was staged in a tiny Edinburgh theatre with no sets and few costumes. Although Franklin & Levine gave sterling performances, the acting was otherwise lucklustre as many of the parts were played by Edinburgh DWAS members! The thin plot had only a few superficial connections with the TV series, the only highlight being the Dalek's appearance at the end.

YES, THEY DO! (Continued...)



By J. Jeremy Bentham

A great many *DOCTOR WHO fans* can take credit this month for starting a ball rolling which has led to the greatest number of lost episodes yet being recovered by the BBC.

No less than six episodes, previously missing from the BBC's film vaults, have been located in the African State of Nigeria. They are parts 1, 3 and 4 of *THE TIME MEDDLER* and, similarly, parts 1, 3 and 4 of *THE WAR MACHINES*. This effectively completes these 2 Hartnell serials, thus making them more ready candidates for repeating or marketing overseas.

The focus of attention on Nigeria began with a spate of letters to this author from several fans all purporting to have heard a Radio 2 broadcast concerning the setting up of educational satellite TV in Africa. During the interview, the relative state of Nigerian TV and our own was made by a comparison of the two countries *DOCTOR WHO* output; theirs being all black-and-white and featuring a Doctor thought to be Patrick Troughton.

This information was relayed to several sources, including Steve Bryant at the Film Library and *DOCTOR WHO* episode hunter/collector, Ian Levine. Bryant gave official backing to Levine in his painstaking attempts to validate the rumours, which culminated in a promise to him, by the Nigerian Television Authority, to make official enquiries throughout their network.

Finally, after a meeting of all 32 TV channels in Nigeria, three stories were unearthed; *THE TIME MEDDLER, THE WAR MACHINES AND THE WEB PLANET*. *THE WEB PLANET* already exists at the BBC although it is not yet known if the Nigerian copy contains the missing episode 1 reprise from *THE ROMANS*, or the tracking shot of Vortis at the end of *part* 6 which merges in-to a caption slide announcing the next episode as *THE LION*, (the current BBC copy annouces *THE SPACE MUSEUM* as the following episode).

Of the other two serials, the BBC already has episode two of *THE TIME MEDDLER* (shown last year at the NFT) and, thanks to an Australian Appreciation Society member who returned it some years ago, part two of *THE WAR MACHINES*.

At present, it is not known if any further black-and-white material exists either in Nigeria or any other of the African States who purchased - *DOCTOR WHO* in the '60s & '70s. Current estimates say no, but further investigations are being carried out. After all, it was Patrick Troughton's Dr to whom the interviewee on Radio 2 first made mention. . .

The two consulatates (England and Nigeria) are in discussion with one another to arrange the return of the episodes. Because of the diplomatic hassles earlier this year it is not quite as easy to ship stuff from Nigeria to England as it was, say, to get *FRONTIER - IN SPACE* back from Australia. It will probably be late October before the cans are back at the BBC. However, on an optimistic note, BBC Enterprises are so delighted with the find (for obvious commercial reasons) they are now going to actively chase up all the other African countries that bought *DOCTOR WHO* to see if anything does exist there. This is radically different from before when Enterprises and - the Film Library would only be the passive partner; providing only 'official recognition' to the efforts of outsiders who were pursuing leads. And I am very optimistic about their chances. . .

SEASON 22

...s exclusively revealed last ...onth, we can confirm that the ...ifth story is titled *TIMELASH* ...nd is written by yet another ...ewcomer, Glen McCoy. And Eric ...award will indeed be penning ...he finale (apparently still ...eing written). Incidentally, JN-T took over script-editing, including part of *TWO DOCTORS*, following Eric's recent break. Clinton Greyn, last seen in *STATE OF DECAY*, plays a Sontaran in this story. *VENGEANCE ON VAROS* features a new alien called 'Sil' and JN-T is quoted as being 'thrilled' with the way the story turned out!

NEWS IN BRIEF

THE FIVE DOCTORS repeat was seen by 4·22 million people on average each episode, and it reached 59th position in the week's top 100 (figures:BARB).

DOCTOR WHO on video will go on sale in Australia in November, and it is expected that distribution agreements for North America will follow. The next video release will, as expected, be *PYRAMIDS OF MARS* with hopefully a black-and-white to follow, maybe *THE DALEKS*.

PATRICK TROUGHTON is filming a series for the Autumn called 'A Box of Delights' for the BBC and is the most ambitious and costly drama serial ever made for children. It is in 6 parts.

SPACE VOYAGER; the British sci-fi news/articles magazine has an interview with Peter Davison in its 12th issue as well as a preview of Season 22. It is published mid-November.

JN-T has revealed that a deal may be arranged, in the not so distant future, which will allow American merchandise to become readily available in this country.

THE GUEST LIST for the 'Spirit of Light' 21st Anniversary cebration is:Davison,Pertwee,Baker(C),Bryant,Fielding,Sladen, Tamm,Ward,Ainley,Dicks,Strickson,Courtney,Franklin,Levene, Marter,Troughton and JN-T.

THE LATEST in the 'Profile - Prints' range are *THE FIVE DOCTORS*, *THE SIXTH DOCTOR* and *THE SEA DEVILS*. These prints will cost £1 85 each or £1 50 for two or more (these prices are for paper prints only). These new additions will be advertised in ODWM from November and will be available as laminated posters in specialist shops soon after.

THE BARNARDO'S DOCTOR WHO - SPONSORED WALK takes place in Central London on October 21st and taking part in the 15 mile trek are Colin Baker, Patrick Troughton, Nicola Bryant, Nicholas Courtney and Mark Strickson. It starts off from Gloucester Court, Tower Hill, at 9 30am and nine Thames bridges will be crossed during the fund-raising event.

PETER DAVISON and his wife, Sandra Dickenson, are currently on tour in their favourite-show 'Barefoot in the Park' by Neil Simon. It also features Gerald Flood.

STOP PRESS: The following info should be taken no more seriously than a rumour; but it is thought that THE MASSACRE; THE HIGHLANDERS and WEB OF FEAR (5 & 6) have just been found. Also hopes are growing that seasons 4 & 5 survive intact.

TARGET NEWS

W.H.Allen have unveiled their publication schedule for the first half of 1985 as follows:

10 Jan–*THE ABOMINABLE SNOWMEN* (by Terrance Dicks, 144 pages, £5 95) and *THE CRUSADERS* (by David Whitaker, 144 pages , £5 95).

21 Feb–*THE AWAKENING* (by Eric Pringle, 144 pages (!), £5 95).

21 Mar–*MIND OF EVIL* (by Terrance Dicks, 144 pages , £5 95).

18 Apr–*MYTH MAKERS* (by Donald Cotton, 144 pages, £6 25).

16 May–*THE INVASION* (by Ian Marter, 160 pages , £6 25).

20 Jun–*THE KROTONS* (by Terrance Dicks, 144 pages , £6 25).

As usual, the paperbacks will follow three months after the hardback equivalents on the corresponding dates (ie: *MIND OF EVIL* in paperback appears – June 20th).

Robert Holmes will be novelising *THE TWO DOCTORS* for publication later in the year, his first *DOCTOR WHO* book ever, and Ian Stuart Black may novelise his Hartnell story called *THE SAVAGES* and almost certainly *THE WAR MACHINES* . A special publication, *THE DOCTOR WHO A-Z* by Lesley Standring will appear in the Autumn of 1985.

This month sees the release of the long-awaited (!) *DOCTOR WHO PATTERN BOOK* , plus *THE PLANET OF FIRE* in hardback and *INFERNO* in paperback.

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A freelance designer of fashion and knitwear, journalist and broadcaster Joy Gammon's background is in design and teaching. She lectures to teachers of art and craft throughout the country and lives in Warwick.

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'The JOHN NATHAN · TURNER Interview,' Pt2

IN THE FIRST PART OF THIS 'EXCLUSIVE' INTERVIEW, DESIGNED TO GIVE JOHN NATHAN TURNER, THE PRESENT PRODUCER OF 'DR WHO', AN OPPURTUNITY TO ANSWER COMPLAINTS RAISED BY HIS CRITICS , WE DISCUSSED HIS REASONS FOR STAYING ON LONGER THAN HIS ORIGINALLY INTENDED THREE YEARS AND HIS PLANS FOR THE FUTURE, HIS DISAPPOINTMENT AT PETER DAVISON'S DECISION TO QUIT THE SERIES AND HIS CHOICE OF COLIN BAKER AS DAVISON'S SUCCESSOR.

THIS ISSUE WE COMPLETE THE INTERVIEW WHICH WAS CONDUCTED AT 'THE DOCTOR WHO OFFICE' IN UNION HOUSE, SHEPHERD'S BUSH ON 28TH AUGUST 1984...

PETER'S EXIT IN 'CAVES OF ANDROZANI' AND COLIN'S DEBUT IN 'TWIN DILEMMA' WERE TWO ENORMOUSLY CONTRASTING STORIES IN TERMS OF QUALITY. 'CAVES' WAS VOTED, PERHAPS PREMATURELY, THE 'ALL - TIME CLASSIC STORY' IN OUR RECENT 'FIVE DOCTORS POLL'. WHAT WERE YOUR FEELINGS ON SEEING THIS STORY COMPLETE FOR THE FIRST TIME ?

"I was very very pleased with it. Very pleased indeed. I think Graeme Harper did a marvellous job on it, and there were some terrific performances from some of the smaller parts as well as the obvious leads."

GOING ON THE GENERAL REACTION OF FANDOM, 'TWIN DILEMMA' CAN BE COUNTED A SUCCESS, IF ONLY FOR ITS MARVELLOUS DIALOGUE BETWEEN COLIN AND NICOLA. BUT WASN'T IT, ON THE WHOLE, A POOR VEHICLE FOR A NEW DOCTOR ?

"I thought it was an excellent vehicle for a new Doctor , an excellent vehicle, which is why we did it. I think, in a way, it is foolish to compare 'Caves' with 'Twin', just because they happened to be going out back to back, because 'Twin Dilemma' is a very traditional DOCTOR WHO story—ranting maniac defeated by Doctor. When all is said and done I think that it was successful in that slot and we wanted a simplistic story in order for the audience to concentrate on the new Doctor."

ANOTHER MAJOR DIFFERENCE BETWEEN THESE TWO STORIES IS THAT 'THE CAVES OF ANDROZANI' WAS, OF COURSE, WRITTEN BY ROBERT HOLMES, A LONGSTANDING WRITER OF THE SERIES, WHEREAS 'TWIN DILEMMA' WAS SCRIPTED BY ANTHONY STEVEN, ANOTHER NEWCOMER. ISN'T 'CAVES OF ANDROZANI' PROVE THAT RESURRECTING OLD NAMES FROM TIME TO TIME CAN DO ABSOLUTELY NO HARM, AND INSTEAD OF STAGNATING THE SERIES WITH OLD AND USED IDEAS AS YOU HAVE POINTED OUT, ACTUALLY COME UP WITH GOOD, STRONG SCRIPTS ?

"Yes, there's no reason not to use any old writers if they do come up with a good idea. Bob came up with a super idea for 'Caves' and came up with another super script for 'The Two Doctors', which was something we asked him to write. But he's put in his own twists, his own storyline—no, there's no reason why not at all. I'm not, now, I don't say I was totally against old writers, I felt that when I took over we needed to bring in a lot of new writers to give it a fresh breath of life. Now that we've established our house-style, there's no reason not to consult old writers if they're willing to contribute to the show , some of them are, some of them aren't."

YOU HAVE INTRODUCED MANY NEW WRITERS TO THE SERIES, BUT SOME HAVE CLEARLY NOT BEEN POPULAR WITH THE FANS, AND, AS RATINGS INDICATE, THE PUBLIC AS A WHOLE. SHOULDN'T MORE ATTENTION BE MADE IN FINDING WRITERS WITH SCRIPTS THAT ARE GUARANTEED TO MAKE GOOD TELEVISION ?

"I think if one used only writers who are guaranteed to make good TV this industry would stagnate. I think it's essential to 'mix', as you said earlier, old established writers with new , innovative writers. I think Chris Bailey, for instance, has written two smashing off-beat stories for DOCTOR WHO. Now, if we didn't look for new writers, we'd never have discovered him . Similarly, Eric Saward wouldn't be my script editor if we hadn't during Chris Bidmead's reign looked for new writers."

SO WOULD YOU CONSIDER USING OTHER OLD WRITERS IN ADDITION TO THOSE YOU HAVE ALREADY USED AND ARE THERE ANY YOU ARE PARTICULARLY KEEN TO USE ?

"Well there are, and I certainly would consider using them,but I'd rather not reveal what stage we're at with various negotiations, or indeed with scripts."

APART FROM PENNANT ROBERTS YOU HAVE ALSO EMPLOYED COMPLETELY NEW DIRECTORS TO THE SERIES, ALTHOUGH IN THIS CASE, GENERALLY, THEY HAVE ALL BEEN EXCELLENT. BUT THERE ARE FIRST-RATE DIRECTORS FROM THE PAST, STILL HIGHLY ACTIVE; DAVID MALONEY, CHRISTOPHER BARRY, ETC. NOW THAT YOU'VE WELL AND TRULY SETTLED IN AND, IF ONLY FOR CONTINUITY, WOULD YOU EVER USE THEM AGAIN IF THE CHANCE AROSE , AS YOU SUGGESTED IN LAST YEAR'S 'DOCTOR WHO MONTHLY WINTER SPECIAL' ?

"Well in fact I have (I don't want to mention names) approached some old directors including the late Douglas Camfield to come back to the show and they felt, at that time, that they'd rather concentrate on something new. For instance, Chris Barry has been tied up now, getting on for three years I think, with 'Tripods', but I have asked some of the 'older' directors,as you call them (I don't think they'd like that !), who have either not been free or not been willing. In Duggie's case he wasn't happy to come back to a show on which he'd worked for such a long time. He felt that (we'd had a long chat about this) it took him a long time to get out of the DOCTOR WHO mould and consequently didn't want to come back to it just in case he got labelled again 'the science-fiction director'."

SINCE SEASON 18 'DOCTOR WHO' HAS DEVELOPED INTO A KIND OF GLOSSY WELL-PACKAGED PRODUCT, THE RESULT BEING THAT SOME FANS BELIEVE THAT 'DOCTOR WHO' IS CHANGING INTO A 'BUCK ROGERS' TYPE SCI - FI SHOW, IE; NICE VISUALS BUT OVERALL VERY BLAND AND WITH LITTLE DEPTH. IS THIS THE INTENDED STEP YOU WISH TO TAKE THE SHOW ?

"Not at all. I abhor American 'glossy' sci-fi series and there is NO attempt whatsoever. You upset me to say that. It's no attempt at all—there's no substitute for good production values and if you're saying that the sets and the costumes look better now than they did a few years ago I accept that, but there's no attempt to make it a kind of 'lip-gloss Dallas in space'.I think our stories, on the whole, are far more interesting than the kind of stuff 'Buck Rogers' produces."

THERE'S ALSO THE WIDE FELT OPINION THAT YOU REGURGITATE POPULAR FOES AND MONSTERS FROM THE PAST, MUCH TO THE FANS' DELIGHT, BUT MERELY RECREATE, TO QUOTE: "CHEAPENED CARBON-COPIES IN COMPARISON", WITH VERY LITTLE ATTENTION PAID TO CONTINUITY, MOST NOTABLY 'OMEGA', THE 'SILURIANS' AND 'SEA DEVILS'.

"Well, can you honestly say you liked the costume of 'Omega'in 'The Three Doctors' ? Well, you did, I didn't, it's as simple as that ! I think there's a place and a reason and a justification to bring back old monsters occasionally as long as it doesn't dominate, but what you could get away with in 1970 whatever, is not necessarily what you can get away with now and I think, in a way, perhaps the nostalgia of the fans sometimes overwhelms them and they assume we are going to bring the Sea Devils back in string vests ! To me, that doesn't make nowadays a good visual design although it was a very strong and very striking one. We brought back the Cybermen, nobody seemed to complain about us updating them but people seem to think that was very popular. I think we attempt to retain the essence of the design of the original but take a free hand in updating it to 1984."

IF AN OLD FOE IS TO RETURN, WOULDN'T IT BE A GOOD IDEA TO A) TRY TO USE THE SAME ACTORS WHO ORIGINALLY PLAYED THEM AND B) COMMISSION THE SCRIPT FROM THE CREATOR-WRITER OR, IF FAILING THAT , OBTAIN SCRIPT-APPROVAL FROM THEIR CREATORS TO ASSURE GOOD CONTINUITY ?

"We sometimes do try to get the original actors to recreate their roles but, more often than not, they're not avilable.For

instance, Michael Wisher I wanted to play Davros in 'Resurrection' but he was doing a very long theatre tour. As regards the original writer, I don't necessarily think that that's always a good idea. Once again we get a situation where the originating writer is not interested in the show, secondly they perhaps haven't seen the show so it means that we have to send them cassettes, they have to spend hours looking at it and, afterall , I don't see that we should stifle newer talent when a writer like Johnny Byrne comes up with an idea (it was Johnny's idea to bring the Sea Devils back and the Silurians), he comes up with the idea, I don't see then that we can morally go back to the originating writer."

ANOTHER EXAMPLE IS THE CYBERMEN IN 'THE FIVE DOCTORS', A STORY WHICH HAD SO MUCH GOING FOR IT BUT WAS SPOILT BY UNECESSARY CONTINUITY ERRORS AND A LACK OF ATTENTION TO CHARACTER CONTINUITY (IN REFERENCE TO DIALOGUE). NOW, COULDN'T MORE CARE HAVE BEEN TAKEN OVER THIS SCRIPT, ESPECIALLY CONSIDERING ITS IMPORTANCE AS A LANDMARK IN THE SERIES ?

"I think there is, occasionally, a preoccupation with what is established in the show. I've always said that we would adhere to continuity unless there was a good enough story or a good enough reason not to. I don't think that everything has to be spelt out. I remember people saying, when we brought Jaqueline Hill back to play Lexa in 'Meglos','Why didn't the Doctor say DON'T I RECOGNISE YOU'? ...or'YOU REMIND ME OF SOMEBODY I USED TO KNOW'! What is the point of that reference which would only make an impact on the die-hard fans of the series and go totally over the heads of the millions of viewers ? I don't think it always has to be spelt out, besides, it would deprive fans of speculating."

MANY PEOPLE ARE ANNOYED BY YOUR ASSUMPTION THAT, UP TO NOW, FOUR EPISODES MAKES A PERFECT STORY. IN SEASON 21 'WARRIORS OF THE DEEP' COULD EASILY HAVE BEEN CUT AN EPISODE WHEREAS 'THE AWAKENING' WOULD HAVE BENIFITED WITH AN EXTRA EPISODE. OBVIOUSLY, WITH THE NEW FORMAT, THREE EPISODE STORIES WILL PROVE IMPOSSIBLE, BUT WILL 'THE TWO DOCTORS' SET A PRECEDENT FOR THE FUTURE ?

"Do you mean will a 3 x 45 minute be a maximum ?"

WELL, WILL IT NOT BE SO STRICT AS IT HAS BEEN IN THE LAST TEN YEARS OR SO ?

"Yes, it won't be so strict. There will be more fluidity on the new format. I have always said about, that you say has angered fans, the fact that we've been preoccupied with 4 parters . Up until 'The Two Doctors', in my opinion, we didn't have submitted anything that could sustain 6. Within the 26 we were only allowed to do seven shows so that it had to be 6 fours and 1 two."

NO THREES OR FIVES ?

"Impossible to do on the structure of studios and filming that we get from Planning. (Studio-blocks being done in 2's.)"

SINCE SEASON 19 'DOCTOR WHO' HAS STEADILY PROGRESSED THROUGH THE DAYS OF THE WEEK, THROWN AROUND AS THOUGH THE BBC NO LONGER CARE ABOUT IT, AND WITH NO SET DAYS FOR PEOPLE TO GET USED TO. HAS THE ALLOCATION OF 'DOCTOR WHO' TO WEEKDAY SHOWINGS ACTUALLY BEEN A SUCCESS AND ON WHICH DAY WILL SEASON 22 BE TRANSMITTED ?

"Well, I think the first part of that observation is fairly correct—I know we found it fustrating that we haven't had set days of the week. The move to twice-weekly was a hugh success , there's no doubt about that, and I consider it a double success that people have got used to different days each year. When the new season will transmit I have no idea at this time. We are getting a new Controller, Michael Grade, who I think joins us next month (September) and it will be his decision when it is transmitted."

COULD HE ALSO INFLUENCE THE FUTURE OF 'DOCTOR WHO' ?

"Well, a Controller can inflence the future of any programme of course."

SO, DO YOU KNOW WHAT HIS OPINIONS ARE OF 'DOCTOR WHO' ?

" You are talking constantly about criticisms about America and so on. I think one positive side of America is that Michael Grade has been in Los Angeles for the last couple of years where DOCTOR WHO transmits so I'm sure he's aware of it and the popularity, and I think people are worrying unnecessarily about the future of the show as I have said earlier. There will definitely be a DOCTOR WHO season next year, that's already guaranteed."

ONE OF YOUR GREATEST SUCCESSES HAS BEEN TO USE A WIDE RANGE OF MUSICIANS FROM 'THE RADIOPHONIC WORKSHOP' RESULTING IN DUDLEY SIMPSON'S DEPARTURE FROM THE SERIES. AS OUR POLL SHOWED , HIS MUSIC WAS VERY POPULAR, AND AFTER SUCH A LONG BREAK, AND WITH NEW IDEAS, WOULDN'T IT BE A GOOD IDEA TO USE HIM OCCASIONALLY IN YOUR NEW TEAM ?

"Yes, that's an interesting idea and one that I wouldn't rule out."

..."Americans are notoriously fickle ..."

WASN'T IT RATHER STRANGE THAT, ON THE 20TH ANNIVERSARY OF 'DOCTOR WHO' IN BRITAIN, ALL THE FAMOUS 'WHO STARS SHOULD BE IN THE STATES, A COUNTRY WHICH HAS ONLY JUST REALIZED THE EXISTENCE OF THE SHOW ?

"I think it WAS a little strange, yes, but nobody had come up with a proposition for this country. And while we're on the subject of Conventions, I want to make it absolutely clear that Conventions in America, on the whole, are fee-paying. They are run by businessmen , as opposed to fans and consequently you can't blame any actor for accepting work, whether it's in the States or whether it's in this country—in Harrogate or Bradford —and if an American businessman says:'Can I contract you to appear in Chicago for a certain weekend ?', there's nothing you can do or I can do or anyone can do to prevent them accepting it

Continued Overleaf

whereas in this country Conventions are organised by fan groups, and I think it's terrific that Production Personnel and artists past and present go to them, because they're usually giving up their day off and certainly, for the current stars, they're giving up their day off to go to a Convention, they go and enjoy it but you can't blame them for accepting money rather than doing something out of their own pocket."

AS WELL AS HAVING TO PAY A FEE FOR ARTISTS TO ATTEND AN AMERICAN CONVENTION, THE AIR-FARE HAS TO BE PAID FOR TOO, SO SURELY IT WOULD BE CHEAPER TO DO IN BRITAIN? ISN'T IT STRANGE THAT NO-ONE HAS YET COME FORWARD TO DO SOMETHING SIMILAR IN BRITAIN ?

"I agree. Where are they ?

"Where the level of criticism towards the actors is unfair is that if an actor can't go to a Convention in this country, be - cause they're opening a series of Barrett homes, nobody says a word. I think there's a little unfair jelousy over it because it is a Convention, more jelousy towards that than the Barrett homes."

WHEREAS THERE WERE NO MASSIVE PLANS IN BRITAIN FOR A 20TH ANNI - VERSARY CONVENTION, 'THE DOCTOR WHO APPRECIATION SOCIETY', SINCE APRIL, HAD PLANS WELL UNDER WAY FOR A CONVENTION TO MARK THE 21ST ANNIVERSARY TO RIVAL LAST YEAR'S 'ULTIMATE CELEBRATION' , WITH THE BBC's CONSENT , ONLY TO BE TOLD THAT THE AMERICANS HAD DECIDED TO DO THE SAME AND, AS THEY HAVE ALL THE MONEY , WOULD THUS ATTRACT ALL THE STAR NAMES 'DWAS' HAD HOPED TO SIGN. AREN'T THE AMERICANS BEING JUST A LITTLE SELFISH AND BEGINNING TO LOOK UPON 'DOCTOR WHO' AS THEIR SHOW ?

"Let's set the record straight about 'DWAS's' Convention.I had had an invitation to their weekend in November. As far as I know nobody else had been invited. When I was consequently offered the Convention in America I rang 'DWAS' to tell them there was a rival Convention in America. As I say, as far as I know none of the stars of the show had been approached by 'DWAS' so I think it's unfair to say the American one was rivalling the one in England, although you may have known about it or the fans may have known about it that people they wanted to invite had not been asked."

WERE THE AMERICANS AWARE THERE WAS A SIMILAR ONE IN BRITAIN BEING ORGANISED ?

"Not as far as I know, no. Originally the businessmen in Chi - cago had planned to hold it in October which was some dates that I had suggested to them, they asked me which would be the best for Colin and Nicola and myself bearing in mind our schedule,and I had said that November was going to be very very difficult because we would literally have to fly in and fly out. However, I understand that the hotel that presented the 'Ultimate Celebra - tion' last year did not have dates free in October, so I think there was an attempt not to do it in the Anniversary month. However, the hotel insisted and offered them a deal that they couldn't refuse, so they went for that date, but once again I repeat—as far as I know, no-one in this country had been asked apart from myself."

THERE'S SOME SILLY RUMOUR GOING AROUND THAT IT'S BEEN CANCELLED?

"No no, it's definitely going ahead."

COULD IT NOT BE PUT TO THE AMERICANS THAT THEY HELD THEIR ANNI - VERSARY ON THE DATE OF THE FIRST RECORDED TRANSMISSION OF A 'DOCTOR WHO' EPISODE IN THE STATES . . .

"Yes, I'll certainly suggest that to them."

. . . AND COULDN'T IT BE PUT TO 'DWAS' TO ADD ABOUT £2 ON EACH TICKET FOR THEIR CONVENTIONS THUS ENABLING THEM TO PAY GUESTS TO ATTEND ?

"I think that's something YOU should put to 'DWAS' really."

O.K. 'DWAS'—HOW ABOUT IT ?

MANY FEEL, AS WITH SKATEBOARDS, 'DOCTOR WHO' WILL BE ANOTHER PASSING CRAZE IN AMERICA—HERE TODAY AND GONE TOMORROW. WHAT DO YOU THINK ?

"I think that's possible, I mean it's true that Americans are notoriously fickle with regard to their interests and so on. Quite possible."

MUCH OF THE SUCCESS OF 'DOCTOR WHO' IN AMERICA WAS DUE TO TOM BAKER IN HIS HINCHCLIFFE/WILLIAMS SEASONS. WHAT WOULD YOU SAY TO THOSE FANS WHO CLAIM YOU ARE TAKING ALL THE CREDIT FOR THEIR SUCCESS BY GOING TO THE AMERICAN CONVENTIONS ?

"(Bursts of laughter)I feel sure that both Philip and Graham would go to America if asked."

ARE THEY ASKED ?

"I don't know. I've no idea whether they're asked or not . I know Graham went to one in Los Angeles with Tom in '79, whether he's been back since or whether he's been asked I don't know.I'm not attempting to take any of their credit, I wouldn't dream of doing so. There is a preoccupation, inevitably, in America, just as there is here, with what's coming up, and also, I suppose,the Davison's are starting to go out there and they've seen the last year of Tom."

WHEN WILL THEY SEE COLIN BAKER ?

"I don't know, it's not been decided. Probably not for a while."

WHAT DO THE AMERICANS THINK OF PETER DAVISON AS THE DOCTOR ?

"They like him enormously. They think he's very different,just as in this country Tom's mammoth seven year contribution to the show took some following, similarly in the States it takes a great deal of following because it was Tom's years and Tom's massive number of episodes which the Americans love because they can transmit it five nights a week and run it all year.I think there was, inevitably, a resistance to Peter. There are a lot of female fans in America who they call 'Bakerites' who are devotees of Tom. Similarly, there are devotees of Peter."

FINALLY, TO PUT THE RECORD STRAIGHT, ARE THE BBC PANDERING TO THE WHIMS OF THE AMERICANS ?

"In my opinion not at all. We make for the home-market. We're absolutely thrilled that the show is a success, not just in America but in Australia, New Zealand and all the many other coun - tries that we're shown in. I think that what appeals to the Americans most is the very English nature of the show.So to pander to them, to 'Americanize' it, which God forbid I don't think the audience in the U.K. would like at all, would not do anything to endear us to the Americans. And just to answer the question that an American girl has been cast to pander to them that is not the reason at all. I mean, you could conversely say that casting Janet Fielding was to pander to the Australians. That's not the case at all, I found it very difficult to swallow that the Doctor had so many U.K. girls and, who knows, maybe the next one will be South African and we don't even transmit in South Africa as far as I know."

..."Criticism of any kind is healthy."

MOVING ONTO FANDOM, SOME FANZINES HAVE TREATED YOU VERY HARSHLY. DOES IT UPSET YOU TO READ SUCH NEGATIVE MAGAZINES ?

"I think if you're in a position as producer of a show like DOCTOR WHO there's bound to be a lot of criticism and conversely there's quite often a lot of praise. I don't get upset by it , no, I think it's part of the job. If I got upset by it I'd have slashed my wrists years ago ! So I take the criticism with a pinch of salt and I take the praise with an equal pinch of salt"

WHAT IS YOUR OPINION OF FANZINES AS A WHOLE AND THE FACT THEY ARE OPENLY AVAILABLE IN SCIENCE-FICTION BOOKSHOPS ?

"Well, I think there's a place for fanzines within the world of DOCTOR WHO, of course there is. We issue fan club guidelines and fanzine guidelines."

IS THERE A POLICY FANZINE EDITORS SHOULD ADOPT TO AVOID GETTING INTO TROUBLE WITH THE BBC ?

"Yes, that's all on the fanzine guidelines. Write to this office, we have the fan club and fanzine guidelines here."

WOULD YOU SAY BRITISH FANS ARE TOO CRITICAL OF 'DOCTOR WHO' ?

"No, I think criticism of any kind is healthy. We'll have an opinion of everything we watch on TV, everything we see in the theatre, everything we read in the newspapers. I think that part of being an adult in this world is to have some kind of critical faculty. I think that the most irritating kind of criticism is destructive criticism. If it's constructive, if people write to me and say 'I hated this story because it was the worst script ever' I don't think that that's constructive, that's just destructive. If they can illustrate WHY—if they think that the dia - logue was trite and quote an example, or think the structure of the script require more care fair enough, but just a sweeping generalisation I find fairly boring and tiresome."

FINALLY, HAVE YOU A SPECIAL MESSAGE YOUR CRITICS SHOULD BEAR IN MIND ?

"(Long pause)No, I don't think so. Maybe it should be pointed out that I have had a few letters lately saying they are de - lighted the anti-JN-T campaign is coming to its end, that the negative responces are now being far outweighed by the positive ones, and one thing that leapt at me was that one person who wrote in said that as a fan of DOCTOR WHO, he thought he'd never had it so good in that during my reign there had been out of time repeats, which previously had never happened, and I don't necessarily think, by the way, that's the last we've seen of old stories but no more news on that at the moment. There has been Longleat, for all its drawbacks—the sad misjudgement of the popularity of the show which resulted in those massive queues , and the fact that some people didn't see anything, but at least it happened. The massive amount of publicity that surrounded the show, and no show that keeps getting publicity like that can ever get the chop. The only other show I can think of which gets repeated publicity like ours is 'Coronation Street' and look how secure that is as a programme. I think that there's been more merchandise during the last five years(as I say, I'm not stating these myself, I'm quoting from a letter)and I have always had the general viewing public's interests at heart, and I include within that the fans. There is no attempt to pander to the fans. There is an attempt to win audiences and to keep the show being popular."

The End.

I WOULD LIKE TO THANK JOHN NATHAN-TURNER FOR AGREEING TO PARTI - CIPATE IN THIS INTERVIEW AND FOR 'PUTTING THE RECORD STRAIGHT' / 'EXPLAINING THE REASONING BEHIND' SOME OF THE TOPICS WHICH HAVE

The JN·T Monsters

CLASSIFIEDS

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WANTED: DWB (issue 1), 1973 RT Special. Good prices paid:Paul O'Sullivan, 47 Dudley Gardens, Ealing, London W13 9LU.

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* * * * * * * * *

14 THE CAVES OF ANDROZANI

With apologies to Robert Holmes .. he's ace!
Oh no! Look... How embarrassing!
RA RA!
RA?
BRING BACK THE MYRKA!
HA HA HA HA HA!
MEANWHILE...
Smirk!
Sssh!
I need to think...
I've taken the liberty of doing that for you sir!...
Er.. thank-you Suluteen
Strange.. I'd never have guess-ed he was an android!
Let me lick your boots for you sir!
BURP!
Later, in Jek's base
Well Peri, are you glad to be back in my clutches?...
Yes.. we can have a facial together!
There's another mud burst due any minute.
RASP!
And God knows, you need one!!
Soon, on the TARDIS
There's none left, I'm dying Peri, it's time to say goodbye
Where's the bats milk?
Oh no!.. There must be something I can do!
Well... er,
Yes, yes!
CENSORED BY THE EDITOR!
Blahh! Choke!!
Too late...
??

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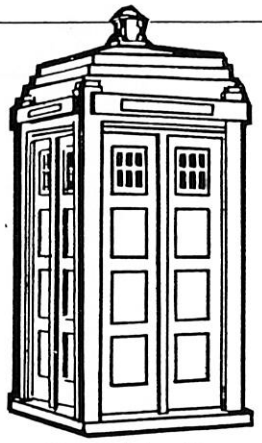

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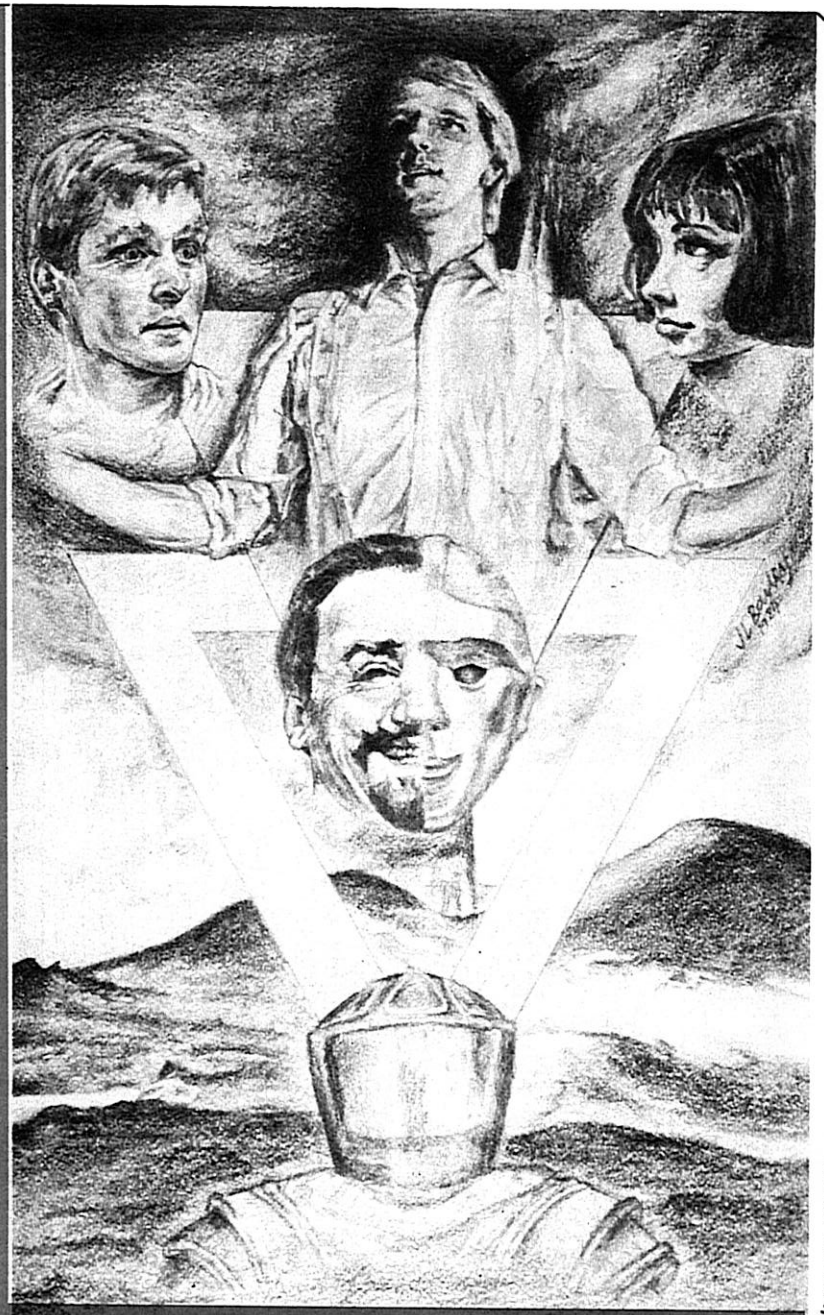

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